



Royal Academy of Music

Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

STUDENTS' Organ Recital

AT THE
DUKE'S HALL

ON

Monday, 4th February, 1918,

At Three o'clock.

Conductor - - - Sir A. C. MACKENZIE, Mus.D., LL.D.

Program

CHORAL IN A MINOR (No. 3)—Organ *César Franck*

MISS JOAN S. McNEILL.

VIOLIN "Preghiera" *Bazzini*

MISS HILDA COCKRAM.

(At the Organ—MR. ARTHUR E. TEMPLE.)

FIRST MOVEMENT FROM SONATA IN C MINOR (No. 5)—Organ *Guilmant*

MISS FLORENCE WHITBY.

SONGS { "By the waters of Babylon"
"I will sing new songs of gladness" } ... *Dvorák*

MISS HEARTSEASE MARLEY.

(Ross Scholar.)

(Accompanist—MISS MARJORIE HERMON.)

FIRST MOVEMENT FROM QUARTET IN E FLAT (Op. 51)

2 Violins, Viola, and Violoncello *Dvorák*

MISS GLADYS CHESTER, MR. A. DE REYGHERE,

MR. F. GARRITY, AND MISS HILDA CLARKE.

† With whom this Select
BROADWOOD CONCERT GROUP

Students are expected to remain until

ogumme.

AIR ... "The Lord is long suffering" (*Judith*) ... *Parry*

Miss BESSIE JENKINS.

(At the Organ—MR. ARTHUR E. TEMPLE.)

FUGUE IN B MINOR—Organ *Bach*

Miss FLORENCE COOK.

(Maud Mary Gooch Scholar.)

SONG "La Procession" *César Franck*

Miss MARJORIE R. HATCHARD.

(Pianoforte—Miss VERA BLAIR.)

(Organ—Miss MARJORIE HERMON.)

MINUET
ALLEGRO MAESTOSO } FROM SONATA IN F (OP. 149) } *Stanford*

—Organ }

CONCERT VARIATIONS—Organ *Joseph Bonnet*

Miss MARJORIE HERMON.†

this Select is a second Study.

CONCERT GRAND PIANOFORTE.

remain until the end of the Programme.





Royal Academy of Music

Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

STUDENTS'

Chamber Concert

AT

THE DUKE'S HALL

ON

Wednesday, 6th March, 1918,

At Three o'clock.

Unrevised Proof. The order
of this programme is
subject to alteration.

Programme

MINIATURE STRING QUARTET—"Glorious Devon" ... *F. Corder†*

MISS PEGGY COCHRANE, MISS HILDA COCKRAM,

MR. F. GARRITY, AND MISS ALISON DALRYMPLE.

SONGS { "Après un Rêve"
"Nell" } ... *Gabriel Fauré*

MISS EDITH M. BARTLETT

(Ada Lewis Scholar.)

(Accompanist, Miss ETHEL BARTLETT.)

"RIGOLETTO"—Pianoforte *Verdi—Liszt*

MISS JOYCE ANSELL.

FANTASIE—Viola and Pianoforte *Benjamin J. Dale†*

MISS DOROTHY BARRIE AND MISS DOROTHY MUNNS.

THEME AND VARIATIONS (MSS.)—Pianoforte ... *Dorothy Howell*
(Student.)

MISS DOROTHY HOWELL.

SONG "Silent Noon" *R. Vaughan Williams*

MISS BESSIE JENKINS.

(Accompanist, Miss ELSIE COOPER, A.R.A.M.)

† E Stud

BROADWOOD CONCERT

Students are expected to remain until the end of the concert.

ogramme.

FIRST AND LAST MOVEMENTS FROM SONATA IN G—Violin
and Pianoforte Arnold Trowell

MISS PEGGY COCHRANE AND MISS KATHLEEN LEVI.

SONG ... "Like to the Damask Rose" ... Elgar

MISS MAY V. BLYTH

(Sainton-Dolby Scholar.)

(Accompanist, Miss EADITH SULLIVAN.)

FIRST MOVEMENT (ALLEGRO AGITATO) FROM SONATA IN A MINOR
(Op. 36)—for Pianoforte and Violoncello Grieg

MISS HILDA DEDERICH AND MISS ALISON DALRYMPLE.

BALLADE ET POLONAISE—Violin Vieuxtemps

MISS FLORENCE LOCKWOOD.

(Accompanist, .)

FIRST MOVEMENT (ALLEGRO) FROM QUARTET IN (Op. 59,
No. 2)—Two Violins, Viola and Violoncello ... Beethoven

MISS DOROTHY CHALMERS, Miss DOROTHY BARRIE,
MR. PAUL BEARD, AND Miss HILDEGARD ARNOLD.

† E Student.

CONCERT GRAND PIANOFORTE.

now until the end of the Programme.





Royal Academy of Music

Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

STUDENTS'

Orchestral Concert

AT

QUEEN'S HALL

(*Sole Lessees: Messrs. CHAPPELL & CO., Ltd.*)

ON

Friday, 22nd March, 1918,

At Three o'clock.

Conductor - - - Sir A. C. MACKENZIE, Mus.D., LL.D.

Unrevised Proof. The order
of this programme is
subject to alteration.

Programme.

CONCERTO IN E MINOR (FIRST MOVEMENT)—Pianoforte ... *Chopin*

MISS LILLIAN SOUTHGATE.

SONG "Oh, my heart is weary" (*Nadeshda*) *Goring Thomas* †

MISS HEARTSEASE MARLEY

(Ross Scholar.)

CONCERTO IN A MINOR (MS.), (Op.)—Violin ... *W. H. Reed*

MISS PEGGY COCHRANE.

SONGS { "Sweet day, so cool" (Old English) *Arr. by F. Corder* †
{ "My own Native Isle" *Bishop*

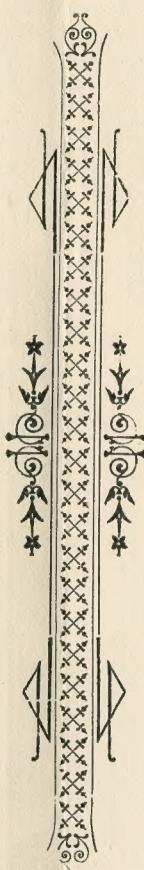
MISS MARJORIE PERKINS

(Ada Lewis Scholar.)

CONCERTO IN C MINOR (SECOND AND THIRD MOVEMENTS)—
Pianoforte *Beethoven*

MISS DÉSIRÉE McEWAN AND MISS DENISE LASSIMONNE

(Ada Lewis Scholar.) (Associated Board Exhibitioner.)



SONG (MS.) "Wind-bells" (from "The Lover from Japan")

Arthur L. Sandford

(Sir Michael Costa Scholar.)

MISS ELSA MACFARLANE AND CHORUS.

ROMANCE (MS.)—Violin *Edmund T. Jenkins*

(Orchestral Scholar.)

MISS GLADYS CHESTER

(Gowland Harrison Exhibitioner.)

SONG "Voce di donna" (*Gioconda*) ... *Ponchielli*

MISS BESSIE JENKINS.

SONG ... "Woo thou thy snowflake" (*Ivanhoe*) *Sullivan* †

Mr. SYDNEY ELLIS

(Ross Scholar.)

"AFRICA"—Pianoforte *Saint-Saëns*

MR. LESLIE ENGLAND

(Associated Board Exhibitioner.)

† Ex-Student.

CHAPPELL CONCERT GRAND PIANOFORTE.

Students are expected to remain until the end of the Programme.



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Royal Academy of Music

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ON

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At Three o'clock.

Conductor - - - Sir A. C. MACKENZIE, Mus.D., LL.D.

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Mr. Frye-Parker, W.†
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" Cockram, H.
Mr. De Beyghere, A.
Miss Dolby, S.
Mr. Garrity, F. P.
Miss Greenish, D.
" Holloway, M.
" Lavin, M. M.
" Lockwood, F.
" Manoukian, L.
" Reeves, P.
" Richards, F.
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PROGRAMME.

CONCERTO IN E MINOR (FIRST MOVEMENT)—Pianoforte ... *Chopin*
MISS LILLIAN SOUTHGATE.

SONG “Oh, my heart is weary” (*Nadeshda*) *Goring Thomas* †
MISS HEARTSEASE MARLEY
(Ross Scholar.)

CONCERTO IN A MINOR (MS.)—Violin *W. H. Reed* †
MISS PEGGY COCHRANE.

SONGS “Sweet day, so cool” (Old English) *Arr. by F. Corder* †
“My own Native Isle” *Bishop*
MISS MARJORIE PERKINS
(Ada Lewis Scholar.)

CONCERTO IN C MINOR (SECOND AND THIRD MOVEMENTS)—
Pianoforte *Beethoven*
MISS DÉSIRÉE McEWAN AND MISS DENISE LASSIMONNE
(Ada Lewis Scholar.) (Associated Board Exhibitioner.)

SONG (MS.) “Wind-bells” (from “The Lover from Japan”)
Arthur L. Sandford
(Sir Michael Costa Scholar.)

MISS ELSA MACFARLANE AND CHORUS.

ROMANCE (MS.)—Violin *Edmund T. Jenkins*
(Orchestral Scholar.)
MISS GLADYS CHESTER
(Gowland Harrison Exhibitioner.)

SONGS, (a) “Voce di donna” (*Gioconda*) ... *Ponchielli*
MISS BESSIE JENKINS.
(b) “Woo thou thy snowflake” (*Ivanhoe*) ... *Sullivan* †
Mr. SYDNEY ELLIS
(Ross Scholar.)

“AFRICA”—Pianoforte *Saint-Saëns*
MR. LESLIE ENGLAND
(Associated Board Exhibitioner.)

CHAPPELL CONCERT GRAND PIANOFORTE.

PROGRAMME.

FRIDAY, MARCH 22nd, 1918.

No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.

CONCERTO IN E MINOR (FIRST MOVEMENT)—

Pianoforte *Chopin*
MISS LILLIAN SOUTHGATE.

SONG ... “Oh, my heart is weary” (*Nadeshda*) *Goring Thomas* †
MISS HEARTSEASE MARLEY
(Ross Scholar.)

RECIT.

WHAT means Ivan ?
He speaks of shame, of danger to our great house,
From Voldemar’s mad fancy for a serf girl, Nadeshda.
Ivan was ever jealous.
Oh ! I am weary, weary of these brothers’ quarrels.

ARIA.

Oh ! my heart is weary, weary night and day,
For dreaming of my children and doom of brothers’ fray,
Hard the fate of mothers, the tender babes they bear,
They look for help in trouble and find but grief and care,
They look for help in trouble and find but grief and sorrow there.
Oh ! my heart is weary, weary night and day,
For dreaming of my children my heart is weary night and day,
For dreaming of my children and doom of brothers’ fray.
O, name great and noble, what art thou to me,

Who hear in the darkness the woes that shall be ?
 Go, shadows of sorrow, fly ye far away,
 Come the glad to-morrow, come the fairer day,
 Ah ! my heart is weary, weary night and day,
 For dreaming of my children and fate of brothers' fray.
 Hard the fate of mothers, the tender babes they bear,
 They look for help in trouble and find but grief and care.
 Yes ; they look for help in trouble, and find but grief.
 Alas ! alas !
 They find but grief and sorrow there.

CONCERTO IN A MINOR (MS.)—Violin ... W. H. Reed†

MISS PEGGY COCHRANE.

SONGS { "Sweet day, so cool" (Old English) Arr. by F. Corder†
 "My own Native Isle" Bishop

MISS MARJORIE PERKINS
 (Ada Lewis Scholar.)

"SWEET DAY."*

(* This song has gone through many changes. The air first appeared in Playford's "Dancing Master" in 1652, under the title of "Mr. Webb's Fancy." Later it was made into a dull political song; then Mr. Thomas Chappell wedded it to George Herbert's celebrated lines "To Virtue," modifying these considerably to fit the music. The present version endeavours to make the last verse rise to the height of the poetry.)

SWEET day, so cool, so calm, so bright,
 The Bridal of the earth and sky !
 The dews shall weep thy fall to-night,
 For thou with all thy sweets must die.
 Sweet rose, so fragrant and so brave,
 Dazzling the fair beholder's eye !
 Thy root is ever in its grave,
 For thou with all thy sweets must die.
 Sweet love, alone, sweet wedded love,
 Can the assaults of Time defy,
 Its tender joys can rise above e'en Death itself,
 And proudly prove sweetest of sweets that cannot die.

"MY OWN NATIVE ISLE."

THERE 'S an ocean-girdled island in the stormy southern zone
 That rears above the billows like a crown of jewels fair,
 As if designed by nature for the water monarch's throne,
 And those whose names we speak not are waiting for us there.
 O, fair land of freedom, whose children we are,
 How we yearn towards thee when pining afar !

Though a foreign land may hold us by the strongest, fondest ties,
 Though broken and forgotten seem the bonds of other days ;
 Though brighter constellations are gleaming in our skies,
 And fairer far the prospect whereon the sunlight plays :
 Dear land, though thou frownest when other countries smile,
 How yearns my heart towards thee, my own native isle.

CONCERTO IN C MINOR (SECOND AND THIRD
 MOVEMENTS)—Pianoforte Beethoven

MISS DÉSIRÉE McEWAN AND MISS DENISE LASSIMONNE
 (Ada Lewis Scholar.) (Associated Board Exhibitioner.)

SONG (MS.) "Wind-bells" (from "The Lover from Japan")
 Arthur L. Sandford
 (Sir Michael Costa Scholar.)

MISS ELSA MACFARLANE AND CHORUS.

TING-A-LINGING, ting-a-linging, tinkling bells,
 What a honeymooning tale their music tells,
 From the almond blossoms echo notes like these,
 Send a love-song lifting to the cherry trees.
 Ah ! pitter, patter, patting through the drops of rain,
 Like to fairies' voices a-whispering again,
 Little pixie pipers bid the breezes blow,
 At their kiss the wind-bells start a-laughing low.

Ting-a-linging, ting-a-linging in their sleep,
 O'er the gold-fish haunted ponds where willows weep,
 Birdies silver throated lie a-dreaming all,
 Still they creep beneath each painted paper wall.
 Ah ! pitter, patter, patting through the rainbow dusk,
 Lifting on the breath of chrysanthemum and musk,
 Little pixie pipers bid the breezes croon,
 At their kiss the wind-bells whisper to the moon.

Joan Tamworth.

ROMANCE (MS.)—Violin *Edmund T. Jenkins*
 Miss GLADYS CHESTER
 (Gowland Harrison Exhibitioner.)

SONGS {
 (a) "Voce di donna" (*La Gioconda*) *Ponchielli*
 Miss BESSIE JENKINS.
 (b) "Woo thou thy snowflake" (*Ivanhoe*) ... *Sullivan* †
 Mr. SYDNEY ELLIS
 (Ross Scholar.)
 (a) "VOCE DI DONNA."

VOCE di donna o d'angelo,
 Le mie catene ha sciolto ;
 Mi vietan le mie tenebre
 Di quella santa il volto.
 Pure da me non partasi,
 Senza un pietoso don. No !
 A te questo rosario,
 Che le preghiere aduna,
 Io te lo porgo, accettalo,
 Ti porterà fortuna ;
 Sulla tua testa vigili
 La mia benedizion.
 Vigili ! Vigili !
 Ah, sulla tua testa vigili
 La mia benedizion.

English Version.

THANKS unto thee, angelic voice !
 My fetters asunder are broken ;
 I cannot see the face of her,
 By whom those words were spoken.
 Yet, Lady, thou must not depart,
 Without a gift from me. No, no !

This rosary I offer,
 No richer prize possessing,
 Design to accept the humble gift,
 'Twill bring to thee a blessing.
 And on thy head may bliss descend !
 I'll ever pray for thee !

(b) "woo thou thy snowflake."

WOO thou thy snowflake, till she melt for thee ;
 Another and a wilder bliss be mine !

My lovely Jewess.
 Oh, she has drawn a spell about my heart
 And whelmed my soul with love !
 Her southern splendour like the Syrian moon
 Draws the full tide of my rebellious blood.
 Though death should clasp me close ere set of sun,
 This hour is mine !
 This hour is mine, and mine the tyrant's mood :

And I will woo her as the lion woos
 To bring his wild mate docile to his side,
 And I will win her as the lion wins,
 That in the desert seeks his tawny bride.
 I will woo her, I will win her
 As the lion woos and wins.
 O maid of Judah, trembling in my arms,
 Proud is thy fate to own my conquering sword ;
 Though Hell oppose with all its dire alarms,
 This hour is mine, and I thy ruthless lord.
 If death be host, I'll drain his cup for wine,
 Come night, come death, so this wild hour be mine.

Julian Sturgis.

"AFRICA"—Pianoforte *Saint-Saëns*

MR. LESLIE ENGLAND
 (Associated Board Exhibitioner.)

† Ex-Student.

CHAPPELL CONCERT GRAND PIANOFORTE.



A SHORT HISTORY OF THE Royal Academy of Music.

This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 28, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which,

although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiere," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall, Piccadilly, and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of His late Majesty King Edward VII., then Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

The Junior Department of the Academy provides sound and suitable instruction for pupils who are too young to be admitted as ordinary students, and whose time is chiefly occupied with their general education.

Full particulars of the Course of Study, Fees and Regulations are given in a separate Prospectus, which can be obtained on application.

N.B.—The conditions and Course of Study of the Junior Department being quite different from those of the Senior School, no term or half-term in the Junior Department can be taken in place of any of those which must be kept (or completed) by the Full Student in the Senior School.

Throughout the period extending from March, 1823, to July, 1911, the work of the Academy had been carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extension could be made. The need for more commodious and more suitable premises having become urgent, the Directors secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by the late Lord Strathcona on July 14, 1910. The building is now completed, and the work of the Academy was transferred to it in time to commence the new session at Michaelmas, 1911. The building was formally opened by His Royal Highness Prince Arthur of Connaught on Saturday, 22nd June, 1912. The new Academy is central and easily reached; it is near the termini of three main lines (*viz.*, Great Western, Great Central, and London and North Western Railways), and is conveniently situated also for access by various "Tubes" and omnibus services.

Though they could not forsake the old home of the Academy without feelings of regret, the Governing Bodies feel much gratification in being able to provide a building specially designed for the work of the School and affording the professors and students ample accommodation for carrying on their studies under better conditions than were obtainable in the old building.

Further information will be supplied by the Secretary on application.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 29 to 33.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see pp. 19 and 28). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-seven Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
*STERNDALE BENNETT	Any branch of Music	April, 1918
*BAUME (MANX)	Any branch of Music	September, 1918
*HENRY SMART	Composition or Organ	September, 1918
*LISZT	Composition or Pianoforte ..	September, 1920
*G. A. MACFARREN	Composition ..	September, 1920
*SIR MICHAEL COSTA	Composition ..	September, 1918
*GORING THOMAS	Composition ..	September, 1920
*JOSEPHINE TROUP	Composition ..	September, 1921
+WESTMORLAND	Singing ..	Annually in Dec.
+PAREPA-ROSA	Singing ..	April, 1918
+JOHN THOMAS (WELSH)	Singing and Instrumental alternately	September, 1920
+SAINTON-DOLBY	Singing ..	September, 1919
+GEORGE MENCE SMITH	Singing ..	January, 1920
+ROSS	Singing ..	October, 1918
+ANNE E. LLOYD EXHIBITION	Singing ..	Annually in July
+LILIAN ELDÉE	Singing ..	Conferred periodically
+POTTER EXHIBITION	Pianoforte ..	Annually in Dec.
*THALBERG	Pianoforte ..	April, 1918
+SIR JOHN GOSS	Organ ..	Annually in Sept.
+STAINTER EXHIBITION	Organ ..	September, 1920
+MAUD MARY GOOCH	Organ ..	January, 1919
*SAINTON	Violin ..	September, 1918
+DOVE	Violin ..	December, 1918
*BROUGHTON PACKER BATH	Violin ..	January, 1919
*CHARLES OLDHAM	Violin ..	December, 1919
*BROUGHTON PACKER BATH	Violoncello ..	September, 1918
*ORCHESTRAL INSTRUMENTS	Wind Instruments ..	September, 1919
+Ross .. ..	.. .. ..	Annually in Nov.
+ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. .. ..	Those who have not studied at the R.A.M.

* Open. Students of R.A.M. only.

† Those who have not studied at the R.A.M.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
‡ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
*CAMPBELL CLARKE	Chosen by the Committee	September, 1920
‡THOMAS THRELFALL	Chosen by the Committee	September, 1918
†MARY BURGESS MEMORIAL FUND . . .	Any branch of Music	
* Open. † Students of R.A.M. only.	† Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-nine Memorial and other Prizes which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- CHARLES LUCAS PRIZE for Composition.
- CHARLES MORTIMER PRIZE for Composition.
- BATTISON HAYNES PRIZE for Composition.
- HINE PRIZE for Composition.
- CUTHBERT NUNN PRIZE for Composition.
- PAREPA ROSA PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- GOLDBERG PRIZE for Singing.
- SWANSEA EISTEDDFOD PRIZE for Singing.
- MARIO PRIZE for Singing (discontinued at present).
- STERNDALE BENNETT PRIZE for Pianoforte Playing.
- WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.
- FREDERICK WESTLAKE PRIZE for Pianoforte Playing.
- ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.
- THE MESSRS. CHALLEN & Co. PRIZE for Pianoforte Playing.
- THE MESSRS. CHAPPELL & Co. PRIZE for Pianoforte Playing.
- MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.
- BONAMY DOBREE PRIZE for Violoncello playing.
- PIATTI PRIZE for Violoncello Playing.
- JULIA LENFY PRIZE for Harp Playing.
- R.A.M. CLUB PRIZE for various branches of study.
- THE CHAIRMAN'S PRIZE for various branches of study.
- CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.
- ALBERT HUNT SHAKESPEAREAN PRIZE for Elocution.
- GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.
- RIDLEY PRENTICE PRIZE for Teaching.
- DOVE PRIZE for General Excellence, Assiduity, and Industry.

PRIZES—*continued.*

LESLEY ALEXANDER GIFT for Ensemble Playing. [triennially]. THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded JOSEPH MAAS PRIZE (independent of the Academy) for Singing. MANN'S MEMORIAL PRIZE.

EDWARD W. NICHOLLS PRIZE for Pianoforte Playing.
ARTHUR BEARE PRIZE for Violin Playing.
PHILIP L. AGNEW PRIZE for Pianoforte Playing.
THE FRED. WALKER PRIZE for Singing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 2 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term are payable.

There is no limit to the age of Paying Students, except in the Junior Department, particulars of which are given in a separate prospectus.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 34), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

*HARMONY AND COUNTERPOINT.

*COMPOSITION.

*SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

*PIANOFORTE.

ACCOMPANIMENT.

*HARP.

*ORGAN.

*VIOLIN.

*VIOLA.

*VIOLONCELLO.

*DOUBLE-BASS.

*WIND INSTRUMENTS.

*OTHER ORCHESTRAL INSTRUMENTS.

*DRAMATIC ELOCUTION.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

DICTION AND ELOCUTION.

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects* may, with the sanction of the Principal, be adopted as Principal Study. In addition, each Student has a Second Study, and attends classes in Elements of Music, Harmony, Sight Reading, and (if a vocalist) Diction. Every Student also has the advantage of practising with the Orchestra, and, if an instrumentalist, of playing in the Orchestra and the Ensemble Class. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a Second Study, any orchestral instrument which the Committee may choose for him.

All other Male Students are required to take Pianoforte as Second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

NOTE.—With respect to the subjects in Italics, see p. 22.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

Lectures on the History of Music and Musicians are given occasionally on Wednesday afternoons. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight-Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

10.—Wind Instrument Students accepted under the arrangement referred to on page 19 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight-Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8 and 9 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study. [lesson weekly.]

Dramatic Students:—Dramatic Class and one half-hour private

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour
Deportment followed by Dancing.

*Elements of Music followed by Sight-Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight-Singing.

FEES.

The fees payable by ordinary Students are:—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	1	1	0
Tuition Fees, for ordinary Curriculum	12	12	0
Tuition Fees for the Curriculum set forth in par. 10, p. 21, (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—	Per term.
One lesson per week (30 minutes)	4 4 0
Two lessons per week (30 minutes each)	7 7 0
Additional Second Study, one lesson per week	2 2 0
Operatic Class (Ordinary Students)...	1 11 6
" " (Students who discontinue all other subjects)	3 3 0
Dramatic Class (Ordinary Students)...	2 2 0
" " (Students who discontinue all other subjects)	3 3 0
†Diction	1 1 0
Elocution	1 1 0
Accompaniment	1 1 0
Dancing	1 1 0
Stage Dancing	1 1 0
Deportment and Gesture	1 1 0
Fencing	1 11 6
Physical Drill	1 1 0
Italian, French, German	each, per term

Sight-Singing and Ear-Training. Additional classes will be arranged if required at the following fees:—

Class of not less than 4, £1 1s.; not less than 6 ... 0 15 0
Special Training course Lecture-Lessons as per Special Prospectus.

* Not obligatory.

† Free to Students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a Special Fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Regent's Park Branch.*

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1917-1918.

Michaelmas Term began on MONDAY, 24th SEPTEMBER, 1917, and closed on SATURDAY, 15th DECEMBER, 1917.

Lent Term began on MONDAY, 7th JANUARY, 1918, and closes on SATURDAY, 23rd MARCH, 1918.

Midsummer Term begins on MONDAY, 22nd APRIL, 1918, and closes on SATURDAY, 20th JULY, 1918.

ENTRANCE EXAMINATIONS, 1918.*

Entrance Examinations will be held:—

For the Lent Term, FRIDAY, 4th JANUARY, 1918, at 2.

For the Lent Half-Term, WEDNESDAY, 13th FEBRUARY, 1918, at 3.

For the Midsummer Term, THURSDAY, 25th APRIL, 1918, at 2.

For the Midsummer Half-Term, WEDNESDAY, 5th JUNE, 1918, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight-Singing, Elocution, Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Dancing, Deportment, and Fencing, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 19, Paying Students, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 27.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last fifteen years comprises selections from fifty-seven operas, and the performances of thirteen complete works.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Foster, 1903, in Memory of their Mother.)

This library contains about 850 scores of modern works. By the Deed of Gift it is provided that "all members of the Corporate Body and Students in the R.A.M. and any other person who has the special permission of either of the Donors, the Principal, Curator, or Secretary of the Academy, shall have access during Term time, from 10 to 5 daily, except on Saturdays, when the Library is closed at 1 o'clock."

THE LENDING LIBRARY.

The Music Library, which was enriched some time ago by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., and more recently by a large number of Full Scores, Choral Works, Solos, and general Musical Literature from the Library of the late C. Ainslie Barry, is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage such may sustain whilst in their possession.

The Royal Academy of Music has recently received a welcome gift in the form of some 200 volumes of music, chiefly consisting of old church music and modern operas of the French school. This formed the bulk of the library of the late Arthur Prendergast, and it includes nearly the entire vocal and instrumental works of Charles Gounod, ballets by Délibes, Widor, &c.; operas by Rubinstein, Meyerbeer, Wagner, Mozart, Gluck, and many others. The church music comprises, besides the Masses of Haydn, Mozart, and Cherubini, many volumes of anthems and services by the great English church composers.

The Library is further indebted for gifts of valuable music to Mrs. Ellissen, Mrs. W. Hugh Spottiswoode (from the Spottiswoode Beddom Collection), Mr. Gilbert Betjemann, Mrs. Le Mare Shallis, Mr. Oscar Beringer, and others; and has also received bequests of books and music from the late Miss Oliveria L. Prescott and Dr. Southgate.

BEQUESTS OF MUSICAL INSTRUMENTS.

The Academy has from time to time benefited by the generosity of friends who have bequeathed to it valuable instruments as objects of artistic interest, or for the use of talented students approved by the Committee of Management and under conditions framed by them. Amongst the most important of these are:—

A Grand Pianoforte by Messrs. Steinway, and

A Violin by Stradivarius, bequeathed by the late Mrs. Lewis Hill.

A number of Violins and Violas by Stradivarius, Amati, and others, bequeathed by the late Mr. John Rutson.

A Violin by Guadagnini, once the property of Ludwig Strauss, presented by Miss Ida Freund.

Two Violins, presented by Mr. Fredk. Geo. Fitch, J.P.

In memory of the late Mr. Thomas Threlfall, for many years Chairman of the Committee of Management, his widow has presented (in addition to a Scholarship and a handsome contribution to the Students' Aid Fund) a fine three-manual Organ, by Messrs. Norman & Beard, for the Concert Hall.

Mr. Arthur F. Hill (of the firm of Messrs. W. E. Hill & Sons, Bond Street, W.) has rendered valuable services to the Academy in connection with the care and examination of the stringed instruments, which services are cordially acknowledged by the Committee.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments, under the supervision of the House Committee and the Secretary, and at moderate prices.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. Two practice organs have, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when convenient.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

(a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.

(b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

(c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons,* shall be entitled to the use after their names of the initials A.R.A.M.

(d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.

(e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.

(f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.

(g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiatehip shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.

(h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M. (see p. 28).

* Except those who have presented themselves for the Special Training Course for Teachers, and who have passed the Examination for Associateship, which has recently been inaugurated.

(i).—Honorary Members appointed by the Committee of Management in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”

(j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by His late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. The fee payable is £5 5s., and successful candidates thereat are created, by the Directors, Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 12,278 Candidates have presented themselves for this examination, of whom an average of 31·42 per cent. have passed.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, November 13, except on payment of an extra fee.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice-Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Easter and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.

Subscribing Members.

Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

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RECIT.	"Mia Speranza"	Mozart
ARIA	"Ah, non sai"	
			MISS MONA WATSON.			
CONCERTO (FIRST MOVEMENT)—Violin...	Beethoven
			MR. PAUL BEARD			
			(Broughton Packer Bath Scholar.)			
SONGS ...	{	a. (MS.)	"Solitude"	...	Arthur L. Sandford (Sir Michael Costa Scholar)	
			MISS THELMA HOWARTH (Lilian Eldee Scholar).			
	b.	"As when the Snow-Drift"	(Nadeshda)	...	Goring Thomas*	
			MISS ELINORE CHAPMAN.			
"SCOTTISH" CONCERTO—Pianoforte	...	...	...	...	Mackenzie*	
			MISS ISABEL GRAY.			
SONGS (MSS.) ...	{	a.	"Lullaby"	...		
		b.	"Springtime"	...	Elsie Marian Nye (Student)	
			MISS MARJORIE PERKINS (Ada Lewis Scholar).			
BALLADE ET POLONAISE—Violin	...	...	...	...	Vieuxtemps	
			MISS FLORENCE LOCKWOOD.			
SONG ...	...	...	"Mimi's" Song (<i>La Bohème</i>)	...	Puccini	
			MISS RENE BLACKIE (Westmorland Scholar).			
"HUNGARIAN" FANTASIA—Pianoforte	Liszt	
			MISS GLADYS GILBERT.			
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PROGRAMME.

FRIDAY, JUNE 21st, 1918.

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OVERTURE "Di Ballo" ...	Sullivan*
RECIT.	... "Mia Speranza"	
ARIA "Ah, non sai" }	... Mozart Miss MONA WATSON.

RECIT.

MIA speranza adorata.
Ah! troppo è a noi l'ira del ciel funesta,
L'ultima volta è questo ch'io ti stringo al mio seno.
Anima mia, io più non ti vedrò,
Deh! tu l'assisti, tu per me la consola,
Addio, Zemira, ricordati di me!
Senti che vedo? Tu piangi, o mio tesoro.
Ah! Quanto accresce quel pianto il mio martir,
Chi prova mai stato peggior del mio!
Addio per sempre, per sempre,
Amata sposa, addio!

ARIA.

Ah! Non sai, qual pena sia,
Il doventi, oh Dio! Lasciar
Ma quel pianto, anima mia,
Fa più grave il mio penar,
Ah! Non sai, qual pena sia il doverti, oh Dio lasciar,
Deh! Mi lasciar, ah! fier tormento,
Cara Sposa,—Ah, ch'io mi sento per l'affanno, il cor mancar!
A quai barbare vicende mi serbasté, aversi Dei.
Dite voi, se i casi miei non son degni di pietà.
Deh! Mi lascio, ah! fier tormento!

CONCERTO (FIRST MOVEMENT)—Violin ... Beethoven

MR. PAUL BEARD.

(Broughton Packer Bath Scholar.)

SONGS ...	(a.) (MS.) ... "Solitude" ...	Arthur L. Sandford (Sir Michael Costa Scholar.)
	MISS THELMA HOWARTH (Lilian Eldee Scholar.)	
	(b.) "As when the Snow-Drift" (Nadeshda) Goring Thomas*	MISS ELINORE CHAPMAN.

(a.) "SOLITUDE."

GOOD-BYE! O Dearest Friend!"
I proudly spoke the words and strived to smile,
To hide from you my aching heart the while,
Yet all my breast was filled with nameless dread
When you had fled.

Long years have stretched between,
And sadly still I live without a friend
Save this deep grief that haunts me to the end;
And in the saddest hours I turn and sigh
That I might die—
That I might die.

Karl Jackson.

(b.) "AS WHEN THE SNOW-DRIFT."

ES when the snow-drift in the dell
Slides softly downward, one by one
Green blades of grass and tiny buds
Peep shyly forth to see the sun,—
So, dear to all our hearts, where'er he roam,
Comes the kind master to his ancient home.

As when from dreadful times of war,
From windy steppes and savage foe,
The brave young soldier sees his mother's face,
Great joy is then for bitter woe,—
So, dear to all our hearts, where'er he roam,
Comes the kind master to his ancient home.
Voldemar, welcome home.

"SCOTTISH" CONCERTO—Pianoforte Mackenzie*
Miss ISABEL GRAY.

SONGS (MSS.) ... { (a.) "Lullaby"
(b.) "Springtime" } ... Elsie Marian Nye
(Student)

MISS MARJORIE PERKINS
(Ada Lewis Scholar.)

(a.) "ULLABY."

BABY'S hands, white butterflies,
Flutter o'er her heaven-blue eyes—
Taking them for speedwell flowers,
And her mouth, a rosebud surely
Lips so soft that smile demurely :
Ah!—those happy, happy hours,
'Till the evening shadows creep.
Little love, my baby love,
Hush! my darling—sleep, O, sleep.

Little darling that thou art!
Downy head so near my heart!
Thy gay cooing, baby dear,
Sweetest music is to me:
Fairy dreams shall come to thee,
Mother's arms shall guard from fear
While the shadows round us creep.
Little love, my baby love,
Hush! my darling—sleep, O, sleep.

C. N. C.

(b.) "SPRINGTIME."

SPRING is on her way at last—
The breezes tell me so,

The tender green upon the grass,
The daffodils a-blow.

The birds are mating in the woods,
Buds burst on every tree,
Spring is on her way—and Spring
Is mating-time for me.

Spring is on her way at last—
Beware the laughing jade!
In Spring they say, man lightly woos
The tender heart of maid.
What matter if, when Summer comes,
My lover rides away?—
Love calls me now, and I will love—
If but for one Spring day!

Dorothy M. Mollet.

BALLADE ET POLONAISE—Violin. Vieuxtemps
MISS FLORENCE LOCKWOOD.

SONG ... "Mimi's" Song (*La Bohème*) Puccini
MISS RENE BLACKIE
(Westmorland Scholar.)

YES, they call me Mimi,
But my name is Lucia;
My story is a short one.
Fine satin stuffs or silk I deftly embroider,
I am content and happy;
The rose and lily I make for pastime,
The flowers give me pleasure as in magical accents
They speak to me of love, of beauteous springtime.
Of fancies and of visions bright they tell me,
Such as poets and only poets know.
Do you hear me?
They call me Mimi
But I know not why!

All by myself I take my frugal supper,
 To Mass not oft repairing,
 Yet oft I pray to God.
 In my room live I lonely,
 Up at the top there in my little chamber
 Above the house-tops so lofty,—
 Yet, when the frost is over,
 There first the sunlight greets me.
 Spring's first sweet fragrant kiss is mine,
 Her first bright sunbeam is mine.
 A rose as her petals are opening
 Do I tenderly cherish,
 Ah! what a charm lies for me in her fragrance;
 Alas! those flowers I make,
 The flowers I fashion,
 Also they have no perfume.
 More than just this I cannot find to tell you.

"HUNGARIAN" FANTASIA—Pianoforte Liszt
 Miss GLADYS GILBERT.

* Ex-Student.

BROADWOOD CONCERT GRAND PIANOFORTE.

A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which,

although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiere," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall, Piccadilly, and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of His late Majesty King Edward VII., then Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

The Junior Department of the Academy provides sound and suitable instruction for pupils who are too young to be admitted as ordinary students, and whose time is chiefly occupied with their general education.

Full particulars of the Course of Study, Fees and Regulations are given in a separate Prospectus, which can be obtained on application.

N.B.—The conditions and Course of Study of the Junior Department being quite different from those of the Senior School, no term or half-term in the Junior Department can be taken in place of any of those which must be kept (or completed) by the Full Student in the Senior School.

Throughout the period extending from March, 1823, to July, 1911, the work of the Academy had been carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extension could be made. The need for more commodious and more suitable premises having become urgent, the Directors secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by the late Lord Strathcona on July 14, 1910. The building is now completed, and the work of the Academy was transferred to it in time to commence the new session at Michaelmas, 1911. The building was formally opened by His Royal Highness Prince Arthur of Connaught on Saturday, 22nd June, 1912. The new Academy is central and easily reached; it is near the termini of three main lines (*viz.*, Great Western, Great Central, and London and North Western Railways), and is conveniently situated also for access by various "Tubes" and omnibus services.

Though they could not forsake the old home of the Academy without feelings of regret, the Governing Bodies feel much gratification in being able to provide a building specially designed for the work of the School and affording the professors and students ample accommodation for carrying on their studies under better conditions than were obtainable in the old building.

Further information will be supplied by the Secretary on application.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 22 to 26.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 17). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-seven Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof.

PRIZES.

There are also thirty-nine Memorial and other Prizes which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 2 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 18.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required. Failing the due receipt of such notice by the Secretary, the fees for half a Term are payable.

There is no limit to the age of Paying Students, except in the Junior Department, particulars of which are given in a separate prospectus.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 27), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3a.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3b.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight-Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

10.—Wind Instrument Students accepted under the arrangement referred to on page 17 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight-Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8 and 9 is not obligatory.

SPECIAL COURSES.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class and one half-hour private lesson weekly.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment, followed by Dancing.

*Elements of Music, followed by Sight-Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment, followed by Dancing.

A Language of the student's own choice.

*Elements of Music, followed by Sight-Singing.

FEE S.

The fees payable by ordinary Students are:—	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	1	1	0
Tuition Fees, for ordinary Curriculum	12	12	0
Tuition Fees for the Curriculum set forth in par. 10, p. 21, (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

	Per term.
Additional Principal Study—	
One lesson per week (30 minutes) ...	4 4 0
Two lessons per week (30 minutes each) ...	7 7 0
Additional Second Study, one lesson per week ...	2 2 0
Operatic Class (Ordinary Students) ...	1 11 6
(Students who discontinue all other subjects) ...	3 8 0
Dramatic Class (Ordinary Students) ...	2 2 0
(Students who discontinue all other subjects) ...	3 3 0
" " " ...	1 1 0
†Diction ...	1 1 0
Elocution ...	1 1 0
Accompaniment ...	1 1 0
Dancing ...	1 1 0
Stage Dancing ...	1 1 0
Deportment and Gesture ...	1 1 0
Fencing ...	1 11 6
Physical Drill ...	1 1 0
Italian, French, German ...	1 1 0

Sight-Singing and Ear-Training. Additional classes will be arranged if required at the following fees:

Class of not less than 4, £1 1s.; not less than 6 ... 0 15 0
Special Training course Lecture-Lessons as per Special Prospectus.

* Not obligatory. † Free to Students whose principal study is Singing.

Private lessons in any of the Optional Subjects given on p. 19 may be received by permission of the Principal on payment of a Special Fee.

Ex-Students may re-enter without payment of the Entrance Fee. Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Regent's Park Branch.*

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (86 weeks in all), with intervening vacations at Christmas and Easter.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments, under the supervision of the House Committee and the Secretary, and at moderate prices.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. The fee payable is £5 5s., and successful candidates thereat are created, by the Directors, Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 12,278 Candidates have presented themselves for this examination, of whom an average of 31·42 per cent. have passed.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, November 18, except on payment of an extra fee.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice-Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Easter and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.

Subscribing Members.

Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

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PROGRAMME OF CONCERT

AT

DUKE'S HALL

(Royal Academy of Music),

MARYLEBONE ROAD, W.,

ON

WEDNESDAY, NOV. 27th, 1918,

at 7.30 p.m.

No. 2 Stores Depot R.A.F. Choral Society

(by kind permission of Lt.-Col. F. A. G. NOEL).

Conductor LIEUT. JULIUS HARRISON

ARTISTS:—

MISS PERCEVAL ALLEN — Soprano

(Beecham Opera Co., etc.)

MR. FREDERICK BLAMEY — Tenor

(Beecham Opera Co., etc.)

MR. JOHN BUCKLEY — Baritone

MR. ALBERT FRANSELLA — Flautist

MR. GLYN JOHN — Solo Violin

Choir Accompanist C. KNIGHT

PRICE — — THREEPENCE.

PROGRAMME.

PART I.

1. PART SONG ... "The Lowestoft Boat" ... Elgar
R.A.F. CHOIR.
2. SONG ... "On away, awake, Beloved" ... Cowen
MR. JOHN BUCKLEY.
3. FLUTE SOLOS ... (a) Selected ... A. Fransella
MR. ALBERT FRANSELLA.
4. PART SONGS (W.R.A.F.)
 (a) "Lullaby" ... Brahms
 (b) "Viking Song" ... Coleridge-Taylor
5. SONG ... "On with the Motley" (*Pagliacci*) ... Loncavallo
MR. FREDERICK BLAMEY.
6. SONG ... "The Jewel Song" (*Faust*) ... Gounod
MISS PERCEVAL ALLEN.
7. VIOLIN SOLOS ... (a) "Meditation" (*Thais*) ... Massenet
 (b) "Air and Variations" ... Corelli-Kreisler
MR. GLYN JOHN.
8. PART SONGS (a) "As Torrents in Summer" ... Elgar
 (b) "Sweet and Low" ... Barnby
R.A.F. CHOIR.

PART II.

9. PART SONGS (Male Voices) R.A.F. ...
 (a) "O Peaceful Night" ... Ed. German
 (b) "The Jolly Ploughboy" Vaughan Williams
10. FLUTE SOLO ... Selected ...
MR. ALBERT FRANSELLA.
11. SONGS ... (a) "Warfarer's Night Song" ...
 (b) "Come to the Fair" ... Easthope Martin
MR. JOHN BUCKLEY.
12. PART SONG (W.R.A.F.) ...
 "Distant Bells" ... Mackenzie
13. SONGS ... (a) "Hushed is my lute" ...
 (b) "Bluebells" ... M. Phillips
MISS PERCEVAL ALLEN.
14. VIOLIN SOLOS ... (a) "Romance" ... Svendsen
 (b) "Hejre Kati" ... Hubay
MR. GLYN JOHN.
15. SONG ... "Morning" ... Oley Speaks
MR. FREDERICK BLAMEY.
16. DUET ... "Miserere Scene" (*Trovatore*) ... Verdi
MISS PERCEVAL ALLEN & MR. FREDERICK BLAMEY
17. PART SONG ... "Soldiers' Chorus" (*Faust*) ... Gounod
R.A.F. CHOIR.

INTERVAL OF TEN MINUTES.

NATIONAL ANTHEM.

